4: Léry--I, 153 (1557) 1880 Tupinamba
116, 292, 535

They used to get together every day in their villages to dance and enjoy themselves. The young bachelors have peculiar customs: with bunches of feathers called araroye suspended from their waists and sometimes with maracas in their hands, and with dry fruits jingling like snail shells tied up and fastened around their legs, they spend the whole night going to and fro, jumping and dancing in this array from house to house... In all their dances, those in which they follow each other in line, or those in which they form a circle, about which I shall speak when dealing with religion, the women never mix with the men, and if they want to dance they do it apart.

6: Abbeville--273-275 (1611) 1614 Tupinamba-1-3
116, 292, 301

When the men of this land wished to appear brave as they usually did during the days of their caouynnage [MC: drinking feasts], or during a massacre of prisoners or slaves, at a lip piercing ceremony of the children, when they set out for war or on other solemn occasions, they dressed themselves in feathers or certain accoutrements made of feathers of red, blue, green, yellow, and other colors, extremely beautiful which they know how to arrange marvelously. They intermingle them according to their pleasure, so that they are pleasing to the eye, [273v] one color standing out in contrast to another, then they arrange and compose or adapt the ensemble extremely artistically, fastening them by the larger end with a thread of cotton interlaced in the manner of a net, in such a way that inside they resemble fishing nets... but on the outside all these beautiful and rare plumes are so intermingled and arranged one over the other and with such art that one cannot but regard them with admiration.

They make bonnets in this manner which they call acangaop or acanassoyäue, which they wear on the head during their solemnities. Others in place of these bonnets have the custom of covering the head with the smaller down from the aras, canides, parrots and other colored birds which these birds have on their throats and stomachs. They adjust the down to their hair with gum or wax so neatly that they seem to be wearing a bonnet of varied and beautiful colors. To remove the feathers, they have to cut their hair. Then they gather and fix them around a stick in order to wash them more easily, removing the grease with the soap of a root. When they are dry they preserve the

feathers as carefully as our ladies do their jewels and use them another time. [274]

...In place of a collar or ruff, they put a beautiful necklace of woven feathers, which they call aiouäcara.

All this is admirable but nothing compared to their cloaks which they call assoyäue, woven of various feathers, indiscribably beautiful which extend to the upper leg or knees, which they wear, not always but occasionally, not from modesty, but for pleasure, not to hide their nudity but to adorn themselves and to appear braver at their feasts and solemn assemblies where it is fine to see them so impressively dressed.

They also have a type of garter which they call tabacoura, so tightly and marvelously well woven that they seem to be of one piece, in the shape of a band or small circle, [274v] two fingers in breadth, and trimmed with beautiful feathers of different colors. They put their legs through them and place them at garter level; to look better, they put two of them on leaving a chanfron between them so that they appear to be a double band well ornamented.

Ordinarily girls wear such garters around their legs, but without any feathers these being only of cotton threads but in the same design as those worn by the males.

They also have garters like those described above called aouäy, but they are wider and instead of feathers are made of many twisted cotton threads, of finger length, to which are tied certain fruits of the size of a nut. The fruit has a hard skin when dry, and they put in them small stones or hard peas when they are empty so that they make

a bell-like noise when they dance. [275]

They also make armlets which they call mapouyh couäy chouäre with cotton thread, around which there are long feathers from the tails of ara which are very beautiful birds..., having the custom of wearing these in their parades a little above the elbow...

They have also great plumes in the shape of huge bouquets made of the largest feathers of the ostrich and other large birds with which they embellish their backs, hanging them with a belt around their hips or across their shoulders... they call them yändouäue plumes.

19: Métraux--131-135 E-4 (no date) 1928 Tupinamba-1-2
116, 287, 292

The feather cap (pl. III, fig. c) has the appearance of a hood, a form which corresponds rather well with the description of Soares de Souza; in the absence of this similarity, its technique alone constitutes sufficient proof in favor of its Tupinamba origin. It is composed of green feathers, verging on yellow, taken from a common species of parrot. Its framework, if I can express myself thus, is formed by a network of a close mesh. The designs a and b of fig. 10 indicate the manner in which the plumes were attached to a small splinter of wood, held in its turn to the mesh of the net by a thong of bark which thus enveloped the feathers. The whole thing was solidly bound by a cotton string. It should be noted that the feathers and their supports are not inserted into the knots of the net. These [132] little pieces of wood are intended to facilitate the ligature of the feathers which were much too fine to remain solidly held in a simple strap...

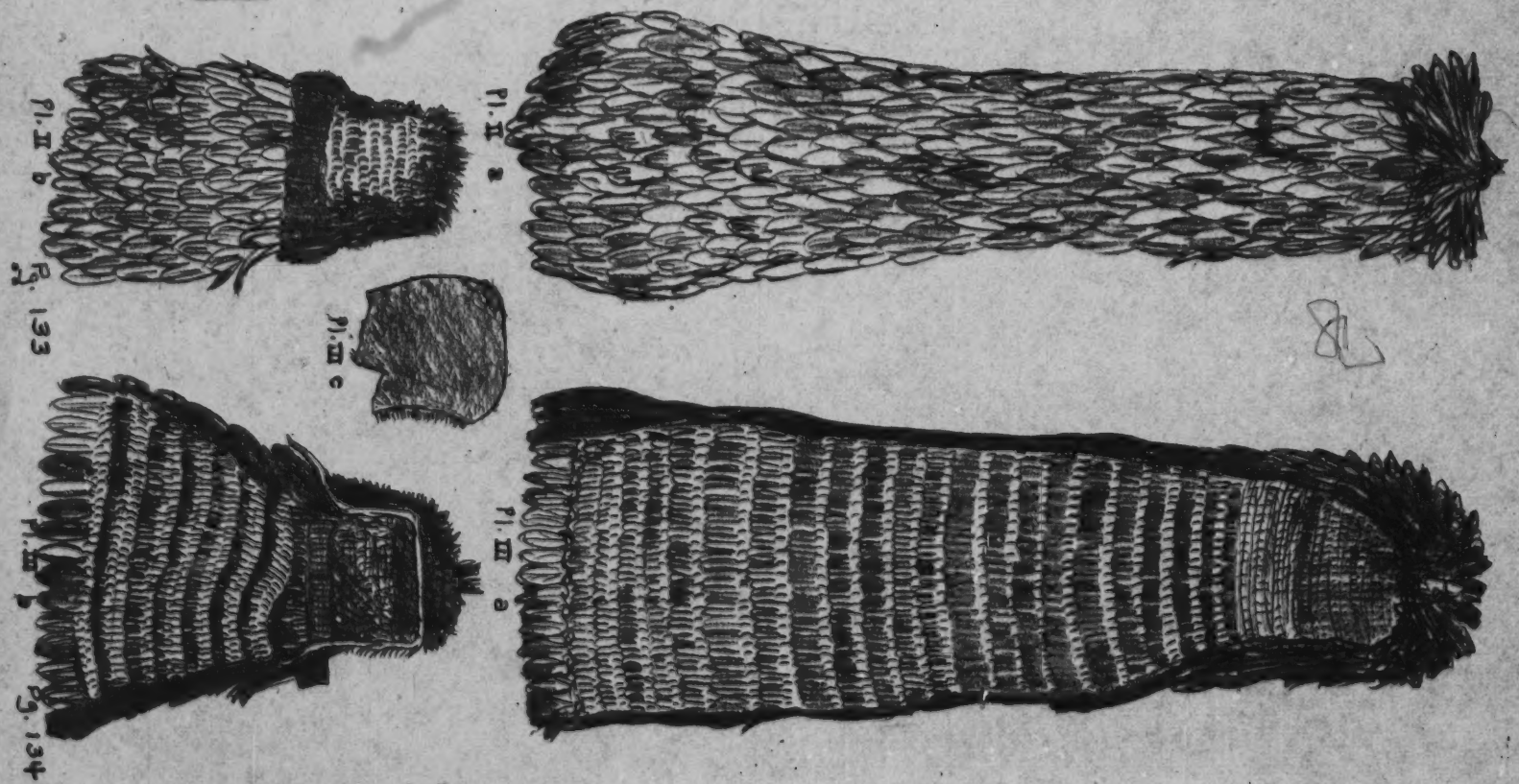
Two other bonnets which also form part of the collection [EJ: at Copenhagen] must be attributed to the Tupinamba. Their identification presents greater difficulty, since this type of headdress was never described by the ancient chroniclers. On the other hand, it approaches in shape that of a bonnet which covers the head of a Tupinamba on the ancient engraving published by Hamy. Like the latter, these two bonnets have a havelock which in the example (pl. II fig. a) [135] extends to the base of the back and in the other (pl. II fig. b) to mid-shoulder. These two pieces are extremely ancient and even if the similarity which I established does not stand, their attribution to the Tupinamba would be no less certain. In fact, their technique (pl. III, fig. a and b) is in the

minutest detail the same as that of the hoods of feathers of the Museums of Bâle, Copenhagen, Berlin and Paris, objects which are typically Tupinamba. The bonnets have been made with purple colored feathers, without doubt those of the ibis rubra. I will speak later of the great fuss which the Tupinamba make over the plumage of this bird.

The ornament of feathers represented in the pl. II, fig. c is probably a headdress intended to cover the head and neck. One can see similar ones in Staden. Among the Indians whom this chronicler sketched, there are several who wear on their shoulders a cape of feathers which falls from the head and which constitutes a faithful counterpart of the piece which occupies us.

The feathers of the three headdresses which we have just examined are attached to a net with a large mesh. As their stem is rather large, it is not necessary to apply them against pieces of wood to prevent their slipping out of the knots.

19: Métraux--133-134 E-4 (no date) 1928 Tupinamba
116, 287, 292



19: Métraux--137-139 E-4 (no date) 1928 Tupinamba
116, 287, 292

The diadems of plumes of the Tupinamba have excited as much astonishment among the ancient travelers as the bonnets. Vaas de Caminha mentions them and Soares de Souza tells us that they can be worn at the same time as the bonnets...

These diadems are moreover cited in passing by Cardim and Yves d'Evreux. They have figured rather largely on the flying sheet which represents the Indians on the coast of Brazil and which is the first iconographic document which we have on the Indians of America. This headdress has rapidly become the characteristic ornament [139] of the savage Indians and in the editions of the ancient chroniclers of Brazil, this attribute is rarely lacking. A curious thing is that it does not often appear in the illustrations of the book of Staden; one can see on the frontispiece of the second part of his chronicle two Indians, one of whom wears a dozen feathers placed around the nape of his neck like the spokes of a wheel.

The magnificent diadem reproduced here (fig. 12) forms a part of the same collection as the preceding objects. By its shape and its beauty, it can be considered as one of the finest samples of this type of headdress which has been collected in America. It is composed exclusively of red feathers, probably tail feathers of the ibis rubra. It should be remembered in this connection that Staden, Margrav and Vasconcellos have noted that these headdresses were ordinarily red.

19: Métraux--137-138 E-4 (no date) 1928 Tupinamba
116, 287, 292,-301

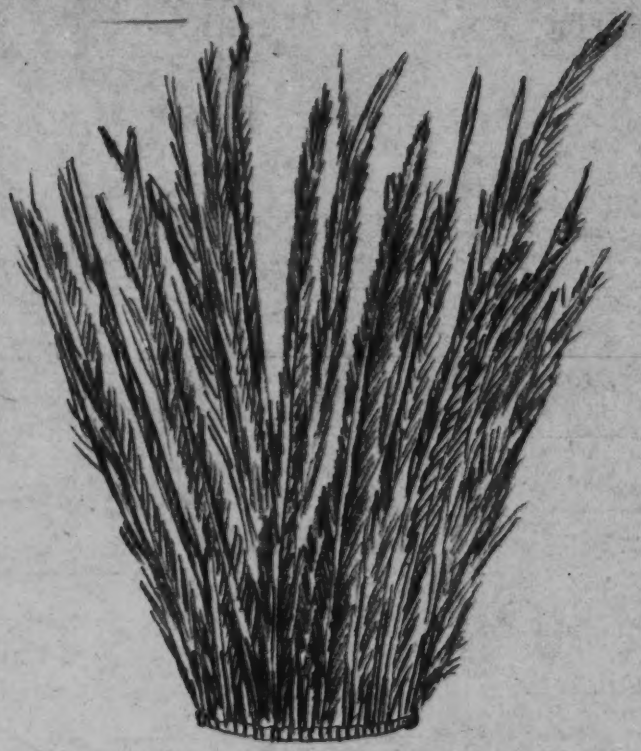


Fig. 12. Pg. 137

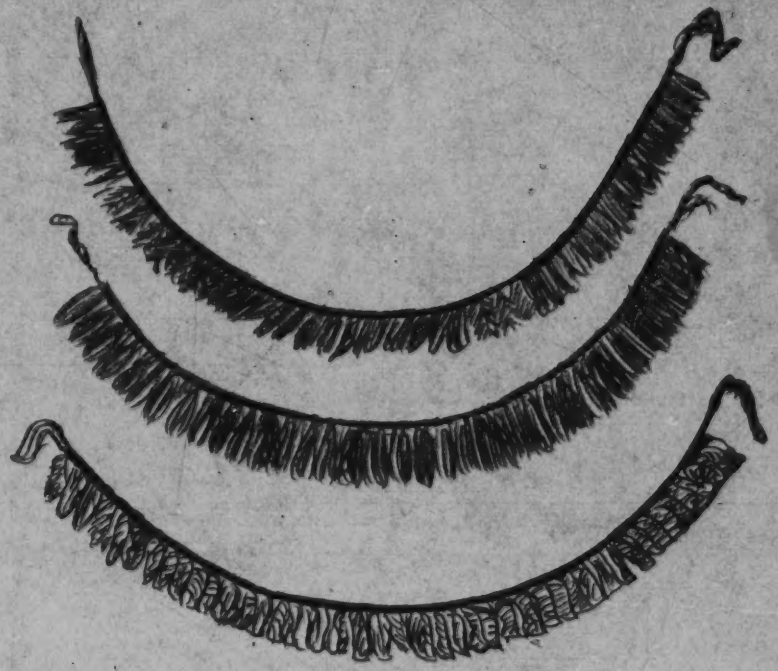


Fig. 13. Pg. 138

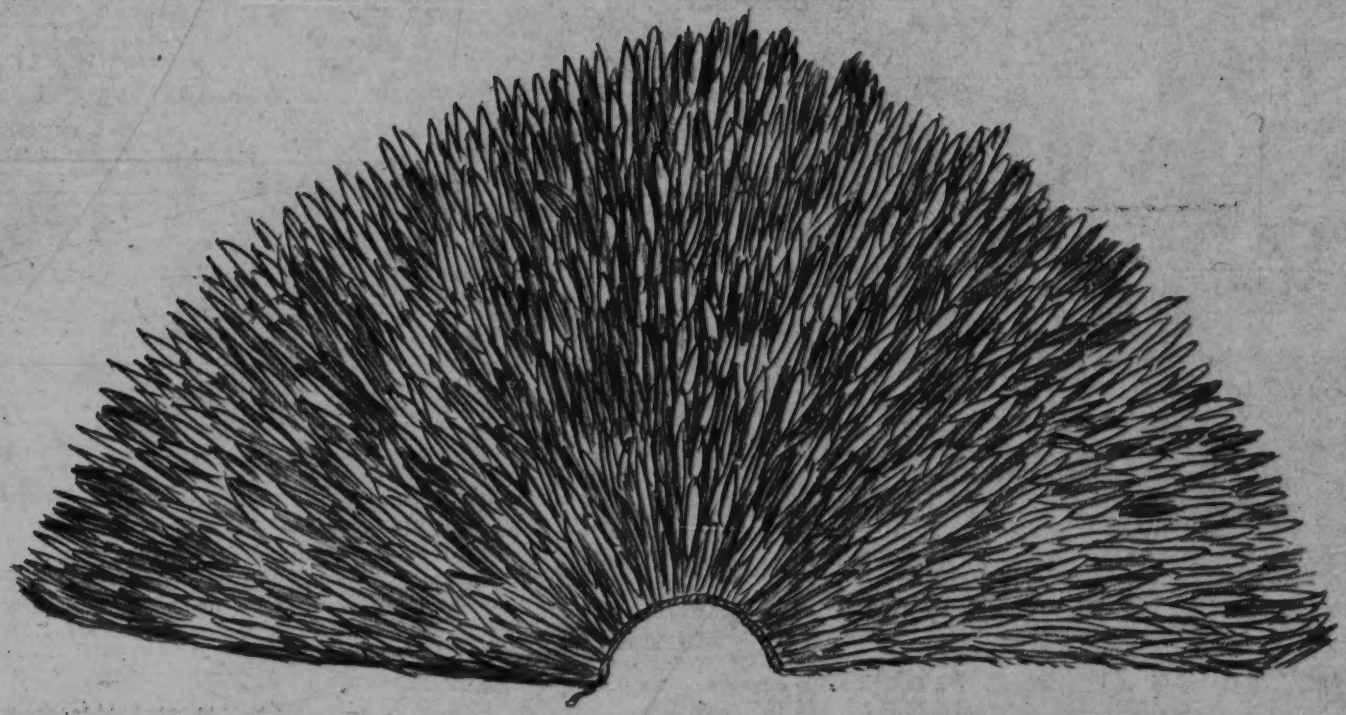
19: Métraux--140-141 E-4 (no date) 1928 Tupinamba-1-2
116, 287, 292, 177

The cloaks made of feathers of the Tupinamba have been famous for a long time. Samples of them have been preserved in the Museums of Berlin, Frankfort, Copenhagen, Paris, Bâle and Florence. I have had occasion to study closely four of these cloaks: those of Bâle, Copenhagen, Berlin and Paris. Unfortunately I could collect little information on the fate of these objects before they were acquired by the Museums of the towns which I have just enumerated. The specimen at Bâle was bought at Aarau where it was carried on the occasion of the masquerades. Its American origin could be determined thanks to the nature of these feathers which have been identified as being those of the ibis rubra. The cloak of feathers preserved at Copenhagen figured in the 'Kunstkammer' of the king in 1690; it probably formed part of the collection which Prince Maurice of Nassau gave as a gift to the Grand Elector of Brandenburg and which includes ethnographic curiosities side by side with specimens of natural history. It is from Florence that the cloak of feathers comes which is possessed by the Ethnographic Museum of Berlin which secured it by exchange. The one which is today at the Trocadero Museum is without doubt very ancient, but it is absolutely impossible to learn anything about it as the way in which it was secured has disappeared. It was undoubtedly made by Indians who had regular relations with the Whites, as is proved by the band of blue pearls which forms its upper border. It would not be surprising if it were one of the Tupinamba cloaks carried to Europe by the navigators or French missionaries who attempted the colonization of Brazil in the 16th century; perhaps also, this mantle is the same one

which Thevet is said to have brought [141] to France as a sample of the art of the natives in the new possessions. In this case it would have been placed in the store of curiosities of the king and would have passed first to the Louvre Museum, then to Trocadero where it covers today the shoulders of a mannequin representing, if one is to believe the inscription, a Galibi chief of the 18th century!

All these cloaks, aside from some differences in detail or of carpe, offer a striking similarity whether from the point of view of the technique or in the nature of the feathers. The four were fabricated from the plumage [depouilles] of the guara (Ibis ruhra)...

19: Métraux--143 E-4 (no date) 1928 Tupinamba
116, 287, 292



Pl. IV

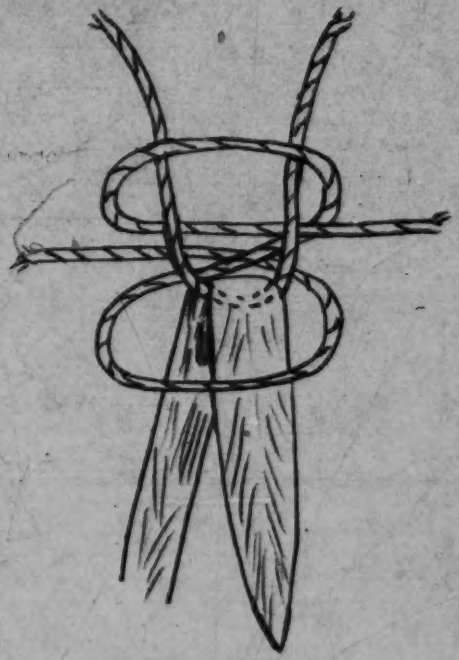


Fig. 16, a

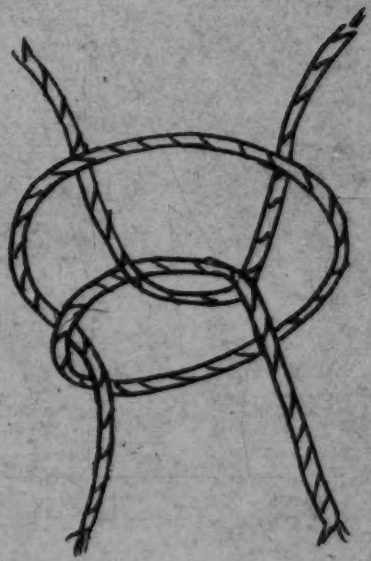


Fig. 16, b

19: Métraux--144-145 E-4 (no date) 1928 Tupinamba
116, 287, 292

"The sketches (fig. 16 a and b) show the manner in which the features of the cloak of Bâle are fixed to the net which forms a sort of casing. These plans suit as well the specimen in Copenhagen as well as other cloaks which I examined. If one considers their form, one notices several divergences which it would be worthwhile to note. That of Bâle (pl. IV) and that of Berlin must from this point of view be placed in the same category; they both have the appearance of a cape whose lower border, slightly curved, is noticeably larger than the upper part; this latter characteristic is particularly accentuated in the Bâle specimen. That of Copenhagen has a distinctly quadrangular form; it is also distinguished by a greater variety in the choice of feathers: with those of the guara [145] were mixed some black plumes which were rénnies toward the bottom to make a large border. This cloak, the most beautiful of all without contradiction, is adorned in addition with a belt from which hang something like tails constructed by feathers whose shaft is inserted in a large cotton cord. A separate place must be reserved for the sample in the Trocadero: if by its technique, the coloration of the feathers and many other details it allies itself to those in question, it does not differ less from them in the manner in which it is worn. Instead of being thrown over the shoulders it covered the head and was held on the forehead by its inner border. I should have hesitated to attribute this cloak to the Tupinamba if Marcgrav had not assured us that these ornaments were frequently used as a sort of hood which gave protection from the rain to those who wore it.

26: Thevet--247 G-3 (1555) 1928 Tupinamba
116, 266, 273, 287, 292, 301

During all these ceremonies [EJ: i.e., Tupinamba ceremonies associated with cannibalism] they only drink of their Cahouin, [EJ: wine] and walk their prisoners in the village with special costumes and frontals, bonnets, bracelets of different colors, even dresses of feathers, which are very pretty to see at close range and from afar. I gave one of them, upon returning from my first trip in this country, to the late Monsr. Berbandy, who has since become Cardinal, who made a present of it to the king Henry II, as a rare thing, or feathers of Arrassoit, or Arait, Assajaboucou, Touapuap, and others.